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Teacher

Tips To Teachers

by Adeline McCall



North Carolina Symphony
Orchestra

Children's Concerts
1980-1981





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The North Carolina Symphony

CHILDREN'S CONCERTS

1980 — 1981

T I P S T O T E A C H E R S

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T I P S T O T E A C H E R S

By Adeline McCall

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North Carolina Symphony

P. O. Box 28026

Raleigh, N. C. 27611

Jackson Parkhurst, Director of Education and Assistant Conductor

G E T T I N G R E A D Y

f o r y o u r

N O R T H C A R O L I N A S Y M P H O N Y C O N C E R T

Start as early as possible to publicize the coming of the
NORTH CAROLINA SYMPHONY ORCHESTRA
to your community

1. Through pictures and articles in local papers
2. Through radio and television announcements
3. Through memos to parents

SEE THAT Principals, teachers and School Administrators have correct information on the DATE, THE DAY OF THE WEEK, and THE HOUR of the children's concert set in their schedules. Avoid conflicts by checking with the School Superintendent before sending out notices.

BE SURE TO INFORM Cafeteria Managers, Librarians, Teachers' Aides and Assistants about the concert.

FOLLOW UP with announcements at teachers' meetings, P T A meetings, and on bulletin boards.

ARRANGE FOR A DIRECTOR OF TRANSPORTATION to work out bus schedules, and notify local police to cooperate in providing an escort, and blocking streets. Inform each school of the route to be taken; where to load and unload, etc.

MAKE A SEATING PLAN FOR THE CONCERT, and send copies to all schools with directions for entering and leaving the concert hall.

SCHEDULE IN-SERVICE Teachers' Workshops to prepare for the children's program. Invite art teachers, school librarians, special teachers, aides, and assistants.

ORDER ALL MATERIALS
AS EARLY AS POSSIBLE

An important part of concert preparation is familiarizing children with the music through listening to recordings, and reading stories about the music and the composers in their classrooms.

ORDER THE RECORDINGS. These are listed with the children's program on page 3. In order to facilitate the circulation of records, one complete set for every six or eight teachers is recommended.

ORDER SYMPHONY STORIES. Each child should have his own individual copy of these booklets. Materials printed in Symphony Stories are copyrighted, and may not be duplicated.

ADDRESS ALL ORDERS TO: North Carolina Symphony
Jackson Parkhurst, Director of Education and
Assistant Conductor
P. O. Box 28026
Raleigh, North Carolina 27611

THE NORTH CAROLINA SYMPHONY SEASON 1980—1981

Lawrence Leighton Smith, Artistic Advisor and Principal Guest Conductor
 James Ogle, Associate Conductor
 Jackson Parkhurst, Assistant Conductor
 Benjamin F. Swalin, Conductor Emeritus

CHILDREN'S CONCERT PROGRAM

Recordings

BEETHOVEN	OVERTURE — "Creatures of Prometheus"	Mercury Golden Imports Stereo SRI 75122
DEBUSSY	DANSE (Tarantelle styrienne)	Angel 5 - 37064
SONG	Banana Boat Loader's Song	Exploring Music, Book 4 Holt, Rinehart & Winston
STRAVINSKY	PETROUCHKA (Excerpts)	B O L #80 Bowmar Orchestral Library
SCHICKELE	A ZOO CALLED EARTH	
SONG	Who Built the Ark?	Spiritual
BERNSTEIN	DANZON from "Fancy Free"	B O L #74 / 5115 Bowmar Orchestral Library Twentieth Century America or Columbia MS 6677

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In presenting these recordings to children
 it is important to establish a feeling for
 QUIET LISTENING
 Play the recordings a number of times
 before any dance movement or
 other activity is
 attempted

SOME SUGGESTIONS ON CONCERT PREPARATION

1. The purpose of your in-service teachers' workshops is to present the music to be played at the children's concert. Have the recordings assembled in order to demonstrate various ways of bringing the music to life. Ask teachers to participate by offering suggestions and demonstrating their ideas.
 - 1) Teach the two songs
 - 2) Teach the percussion score
 - 3) Show films and filmstrips
 - 4) Demonstrate creative movement
 - 5) Suggest art activities
 - 6) Encourage original writing on various phases of the program
2. Give the children's concert program to all school librarians. See that the recordings are catalogued and made ready for circulation. Ask the librarians as resource teachers to plan for the showing of related films and filmstrips; to set aside reference shelves for books about the music, and for biographies of the composers; to include information about the music and the composers in their scheduled story hours.
3. Classroom teachers have a most important role in making symphony preparation an interesting and enjoyable experience. In some elementary schools teachers plan "mini-workshops," sharing their ideas and demonstrating various aspects of their children's activities with others. In an auditorium or multi-purpose room, three or four grades can assemble for an hour or more. It should be the responsibility of one class to have the floor or stage cleared, and to set up the record player in advance.
4. In schools with central public address systems, special programs may be presented for classroom listening. The symphony-related programs could be planned by a principal, an interested parent, a musician from the community, a child, or a group of children.
5. Players in high school or junior high school orchestras are sometimes available to bring their instruments and give a classroom demonstration.

CLASSROOM ACTIVITIES

Learn to recognize the orchestral instruments by sight and sound. Read books and view filmstrips or films related to the symphony orchestra. Write and illustrate stories about composers and their music. Paint murals, posters, pictures; construct simple percussion instruments. Create free movement after listening to the recordings; dance to the music. Write a puppet play; make the puppets and construct a stage; perform for other classes. Make illustrated "symphony" notebooks; plan bulletin board displays. Get in touch with a local radio station or television station to find out if there might be a possible tie-in with the music to be played at the concert.

NOTES ON THE CHILDREN'S CONCERT PROGRAM

The North Carolina Symphony SEASON 1980 — 1981

MUSIC CAN MEAN A GREAT DEAL IN THE LIVES OF YOUNG PEOPLE

Early association with fine music builds emotional satisfactions which carry over into adult life. In today's world children's listening experiences are enriched by television performances, radio programs, and by a wealth of excellent recordings. Yet nothing can take the place of a "live" symphony concert.

The anticipation of a concert and preparation for it in advance help to highlight the event. But the real enjoyment and satisfaction of each listener will depend largely upon his own degree of understanding and his familiarity with the music.

Children, like most people, love to hear music with which they are familiar. Learning to recognize a particular piece will involve a number of listening experiences and a period of time through which to repeat and deepen impressions. Children also need to express their impressions through movement, dramatizations, and some form of art interpretation.

. . .
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- I. OVERTURE — "Creatures of Prometheus"
Ludwig van Beethoven
1770 - 1827

Mercury Golden Imports
Stereo SRI 75122

The "Creatures of Prometheus" Overture was first performed in Vienna on March 28, 1801. The ballet for which the Overture was written was staged 16 times during the first year, and 13 times during the following year. But it was not revived after 1803. The original manuscript of the complete "Prometheus" was lost. The Overture survives as an orchestral number, played frequently as a favored number on the programs of major symphonies.

The story of the ballet, a subject taken from Greek mythology, may be of interest to children in the upper grades. The version of the story as used in the ballet is printed in Symphony Stories, page 3. While it actually relates very little to the music, one writer has suggested that the slow, serious introduction represents the "solemn appearance of Prometheus" and the fast music describes "human creatures led to joy."

The music itself, so characteristic of Beethoven's genius as a composer, should not be tied to any program. Listening to the music over and over will bring its own rewards. You might want to help children listen on repetition to some of these highlights, rather typical of the composer's style:

- 1) Contrasts in slow and fast tempos
- 2) Contrasts in loud and soft passages
- 3) Sudden accents occurring unexpectedly (Sforzandos)
- 4) Light staccato movement of a solo instrument followed by heavy passages with full orchestra
- 5) Scale-like melodies, ascending and descending

The Overture to "Prometheus" was Beethoven's first of eleven overtures. It became a pattern of classical form.

The overtures are, generally, less well known than the other major works of Beethoven which include:

- Nine Symphonies
- Six Piano Concertos
- Thirty-two Piano Sonatas
- One Violin Concerto
- One Triple Concerto (Violin, Cello and Piano)
- Seventeen String Quartets
- A Mass in D
- An Opera - "Fidelio"
- Miscellaneous Vocal and Keyboard Compositions

Beethoven composed slowly, with erasures and revisions. His processes can be studied in his many "sketch books" which remain as evidence of his ideas, written down, and transformed many times before their realization in a perfected final form.

The tragedy of his life, the encroaching deafness which first appeared when he was thirty and finally culminated in a total loss of hearing, exposed him to many embarrassments but did not terminate or diminish his musical production. He is described towards the end of his life in this way: (The Oxford Companion to Music by Percy A. Scholes)

Beethoven in his workroom - "Behind him stands his Graf piano, wrecked by his frantic efforts to hear his own playing. Odd coins lie scattered among the litter on his table. There are his ear trumpets, his conversation books, in which any visitor would have to write what he wishes to say — with a carpenter's pencil, letters, quill pens, a broken coffee cup, remnants of food and his candlestick."

About the Composer

- ...Ludwig van Beethoven, master of the symphony, must be ranked as one of the greatest musicians of all time. Once he wrote a letter to a Prince, in which he said: "What you are, you are by accident of birth; what I am, I am of myself. There are and will be thousands of princes. There is only one Beethoven."
- ...When Ludwig was born in the winter of 1770 the little German baby was named after his grandfather, a distinguished court musician. Ludwig Beethoven was a Kapellmeister, conductor of the court orchestra. He also was a prosperous merchant, who operated a successful wine shop.
- ...Before Grandfather Beethoven moved to Germany he lived in the Netherlands. Here he was known by his Flemish name — Ludwig van Beethoven (van beet hoven) which means "of the beet garden."
- ...The child Ludwig always loved music. As a dirty, ragged little boy he used to wander over the cobblestone streets, stopping to listen when he heard the sound of the chiming tower bells. When Ludwig's father noticed how much he liked this music, he decided to make a musician of him.
- ...Father Beethoven was very poor, and he wanted Ludwig to earn money and help him buy food for the family. It was his dream to train him to play concerts and send him to all the big cities of Europe just as the Mozart children had done. His dream was never realized when the child was young. Later in life, after Ludwig had moved to Vienna he became a brilliant pianist whose concerts were in demand in many European centers.
- ...He also had the opportunity in Vienna to meet Mozart. Ludwig was a young man of sixteen when he went to play for the great composer. Mozart was doubtful that the shaggy-headed, badly dressed boy could be a pianist, and he decided to test him by giving him a theme to improvise on. Just to make it more difficult the theme was hidden inside another tune. Ludwig picked out the hidden melody at once, and improvised so skillfully that Mozart said in surprise: "Some day the world will hear from him!"
- ...Beethoven became famous in his own time. Many of his compositions were published during his lifetime. His name was known all over Europe, and some of his music reached the United States when our country was in its infancy. In Paris, by the King's command, a gold medal was minted in his honor. Prince Galitzin of St. Petersburg sent him a request for string quartets. The London Philharmonic Society played an important part in Beethoven's musical life. In 1815 he received the "Freedom of the City of Vienna."
- ...In December of 1826 Beethoven caught a violent cold which went into pneumonia. The complications which followed contributed to his death on March 26, 1827. His funeral was attended by hundreds of people, among them eight well-known conductors and twenty-six torch bearers with sprays of flowers on their sleeves. One of the torch bearers was Franz Schubert.

II. DANSE (Tarantelle styrienne)
 Claude Debussy
 1862 - 1918

Angel S - 37064

The life of Claude Debussy centered around Paris, the city he loved more than any place in the world. His days of being a problem child at the Conservatory were over; his years in Rome where he was forced to compose in a strict style had ended; and he was now free to create new harmonies, new forms and sounds that pleased only his own fancy. His break with tradition was encouraged by the friends he met with in the cafes — painters, poets, and artists also seeking untraditional ways of expressing themselves.

DANSE (Tarantelle styrienne) must have been an interesting adventure for Debussy, who sold it to a publisher when he was twenty-eight. It is not clear exactly what "styrienne" is intended to convey. Styria, formerly a crownland of the Austrian empire, would seem to have no connection with a tarantella of southern Italy.

The Tarantella, a dance in 6/8 or 12/8 meter, derives its name from Taranto, in the old Italian province of Apulia. The music is played at continuously increasing speed, with irregular alterations of major and minor. It is generally danced by a man and a woman, but sometimes by two women alone, playing castanets and a tambourine. The tarantella became famous because of the belief that a strange kind of insanity, attributed to the effects of the Lycosa Tarantula, the largest of European spiders, could be cured by dancing it. It is certain that a disease known as "Tarantism" prevailed in South Italy to an extraordinary extent from the 15th through the 17th centuries. During the sixteenth century when the epidemic was at its height, bands of musicians traversed the country to play the music that was supposedly the only healing medicine. The victims threw themselves into the most extravagant and strange contortions. The Tarantists (patients who were victims) were made to dance until they dropped down with exhaustion.

M u s i c a l H i g h l i g h t s

Debussy's Tarantella was orchestrated by the great French composer, Maurice Ravel. After listening to the recording a number of times, you may be able to hear how his use of instruments contributes to the exciting effect of Debussy's rhythms. Use this as a listening guide, but don't expect to hear all of the instruments. Pick out some of them each time you listen:*

- | | | |
|----------------------------|---------------------------|-----------------------|
| 1) HORNS | 11) OBOE (Solo) | 21) BASSOONS, HORNS |
| 2) BASSOONS | 12) HORNS | 22) HORNS |
| 3) CLARINETS | 13) OBOES | 23) BASSOONS, CELLOS, |
| 4) OBOES | 14) BASSOONS, CELLOS | DOUBLE BASS |
| 5) HORN (Solo) | 15) DOUBLE BASSES, CELLOS | 24) CLARINET |
| 6) HARP | 16) OBOES | 25) HORN (Solo) |
| 7) TRUMPET | 17) HARP | 26) HARP |
| 8) ALL - including strings | 18) CLARINETS, BASSOONS | 27) TRUMPET |
| 9) CLARINET | 19) BASSOON, CLARINET | 28) HARP |
| 10) TRUMPET (with mute) | 20) FLUTES | 29) ALL (Coda) |
- *Strings not listed except for solo passages

III. SONG: BANANA BOAT LOADER'S SONG
Jamaican Folk Song

Exploring Music, Book 4
Holt, Rinehart & Winston

Accompaniment: Exploring Music Series, Book 4
Holt, Rinehart & Winston, Inc.

BANANA BOAT LOADER'S SONG IS PRINTED ON THE INSIDE FRONT COVER OF
S Y M P H O N Y S T O R I E S

The song is from the West Indies — a Jamaican Folk Song. It is a Calypso work song. Percussion accompaniments are often improvised to this type of song. Appropriate instruments might include conga drums, two headed bongo drums, cowbells, maracas, and claves.

See the suggestions for playing these instruments on page 135 of the music text, Exploring Music, Book 4, Student's Edition.

Children should memorize the refrain and all six stanzas of the song to sing with the orchestra. They are not permitted to bring words or music into the concert hall.

Practice the song ahead of time. If several schools are singing together they should be rehearsed at the same tempo and with the same dynamics. The use of percussion instruments will add interest to school rehearsals. Please do not bring these instruments to the symphony concert.

T E A C H I N G T H E S O N G

Talk about the West Indies. Let the children consult the map of the area. What kind of climate produces bananas?

How are bananas loaded for shipment? What sort of boats are used? Is air conditioning necessary for the storage of the bananas on the trip to the port of delivery?

Does the rhythm of the song indicate the "work" movements of the laborers?

Excellent directions for teaching this song are given in the Teacher's Edition of Exploring Music, Book 4, pages 134 and 135.

To help children sense the syncopations, have them listen to the recording: Record 6 Side A Band 1. Voices: children's choir, baritone.
Accompaniment: cowbells, maracas, guitar, claves, xylophone, bongo drums.

At the conclusion of the Debussy DANSE, the conductor will ask the children to stand. Warn them to watch carefully for his signal, and to get up as quietly as possible. The orchestra will play an introduction before the conductor gives the audience the cue to start singing. Impress on your children the importance of watching the conductor, and to make any changes he may indicate in tempo or dynamics.

IV, PETROUCHKA
Igor Stravinsky
1882 - 1971

B O L #80
Bowmar Orchestral Library

Igor Stravinsky was commissioned by Serge Diaghilev, Director of the famous Russian Ballet, to write three new ballets. The first one, The Firebird, was premiered in Paris in 1910 — one of the most noted nights in the history of twentieth century music. The third of the three ballets, The Rite of Spring, produced in 1913, caused a riot. Petrouchka, the second of the three, was completed during a visit to Rome, and presented by Diaghilev in Paris in 1912, three weeks before Stravinsky's twenty-ninth birthday.

The subject of the ballet, Petrouchka, a harlequin, had interested Stravinsky for some time. The stage setting is a carnival scene during the Shrove Tide Fair — The last celebration before Lent. The director of the Carnival is a Charlatan. The main characters are three puppets: Petrouchka, a ballerina, and a Moor. The carnival crowd includes street dancers, gypsies, merchants, nursemaids, coachmen, drummers, an organ grinder, and masqueraders. The ballet is divided into four scenes.

SCENE I - SHROVETIDE FAIR

1. The curtain opens on a carnival scene of continuous motion. People wander from one attraction to another.
2. A street dancer plays a triangle as she dances to the music of a hurdy-gurdy.
3. Rival groups of entertainers dance in competition with each other.
4. A roll of drums signals the crowd to the marionette theatre. Its curtain opens, revealing three lifeless puppets each in a separate cell.
5. A charlatan plays a magic flute bringing the puppets to life: a beautiful ballerina, a swarthy Moor and the ugly clown, Petrouchka.
6. The puppets step down from their separate compartments and dance an energetic Russian dance.

SCENE II - PETROUCHKA'S ROOM

7. Petrouchka is kicked back into his empty cell.
8. Petrouchka rages against the world and the charlatan who has given him a human heart imprisoned in a sawdust body.
9. The ballerina enters and Petrouchka expresses his love for her.
10. He frightens the ballerina.
11. The ballerina flees from Petrouchka's room.
12. Petrouchka beats against the door and walls of his cell until he collapses in despair.

SCENE III - THE MOOR

13. The Moor, content with his life as a heartless puppet in a colorful cell, plays idly with a coconut.
14. Because he is unable to break the coconut with his sword, the Moor decides that it must be a god and bows as in worship.
15. The ballerina enters and dances as she plays a toy trumpet.
16. The ballerina dances a waltz.
17. In crude imitation, the Moor dances with her.
18. Petrouchka, unnoticed by the dancers, enters the cell in a jealous rage. The Moor and the ballerina do not see him and continue their dance.
19. The Moor catches sight of the clown, draws his sword and attacks Petrouchka, who dashes for the door and escapes.

SCENE IV - SHROVETIDE FAIR and THE DEATH OF PETROUCHKA

20. Outside the festivities continue as the setting sun casts an eerie glow over the carnival booths. There is laughter and excitement everywhere.
21. A group of nursemaids form a line and dance to a Russian folktune.
22. A trained bear frightens, then entertains the crowd with a clumsy dance.
23. A tipsy merchant appears and pays Gypsy girls to dance for him.
24. The coachmen with heavy boots dance and are joined by the nursemaids.
25. Masqueraders dressed as grotesque demons and animals whirl through the crowd.
26. Suddenly the crowd hears strange sounds inside the puppet theatre.
27. Petrouchka dashes out trying to escape from the Moor.
28. The Moor's sword strikes and kills Petrouchka.
29. A gentle snow falls on Petrouchka's body.
30. His death is so realistic that the people cannot believe he is just a puppet. The crowd turns angrily on the charlatan. He holds up the limp puppet to show that it is only rags and sawdust.
31. Night comes and the crowd leaves. The charlatan drags the puppet toward the theatre.
32. Hearing a little cry, he glances to the roof of the theatre. There the body of a clown swings toward him.
33. It is the spirit of Petrouchka, laughing derisively at him.
34. The frightened charlatan disappears into the night.

PETROUCHKA - Percussion Score
Danse from Petrouchka

BOL #80
Bowmar Orchestral
Library

T H E P E R C U S S I O N S C O R E

THE PERCUSSION SCORE — DANSE from PETROUCHKA by Stravinsky

The Percussion Score is printed on the outside back
cover of "Symphony Stories"







Have each child prop up the score on
his desk or table
by placing a thick book on top of page 12, "Symphony Stories"

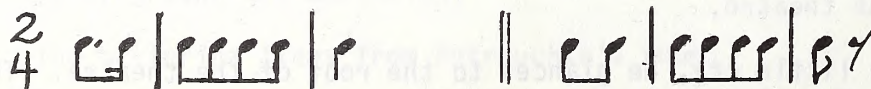
Teaching Procedures

1. Explain to your children that the Percussion Score is for classroom use only. Do not bring percussion instruments to the concert.
2. Arrange to have all the required percussion instruments at each child's place ahead of time. This will save class time and avoid noise and confusion.

Instruments needed:

MARACAS
TRIANGLES
TAMBOURINES
RHYTHM STICKS
WOOD BLOCKS
DRUMS

3. Play the recording a number of times for listening only.
SIDE 1 - BOL #80. Start the recording at the beginning of
Band 2 with the narration: "A street dancer plays a triangle
as she dances to the music of a hurdy-gurdy."
4. Looking at the score, explain the meter (2/4), noting that the
second beat () is the beginning of the score. In conducting,
this is an upbeat:  "two"
5. Count the meter out loud, clapping the first beat in each measure.
Two /  One Two /  One Two /  One Two /  One
6. There are two quarter notes, or their equivalent, in each measure.
Let children find different note patterns, write them on the board,
and play them on the drum:



V. A ZOO CALLED EARTH
Peter Schickele
1935 —

The composer of A ZOO CALLED EARTH, Peter Schickele, is a real person and a serious composer, but like Dr. Jekyll and Mr. Hyde, sometimes he changes into a phoney character known as P.D.Q. Bach.

A ZOO CALLED EARTH was written by the serious Peter Schickele in 1970 for the St. Louis Symphony. It is a composition for orchestra with taped narration. It was chosen for this year's children's concert series at the suggestion of the Director of the Minnesota Symphony, Dr. Smith. He has played it for children's audiences with considerable success.

There is no recording of A ZOO CALLED EARTH. The orchestra score, narration, and instrumental parts have been secured by the North Carolina Symphony on a rental basis. In order for children to be prepared somewhat for the concert the complete narration is printed in Symphony Stories.

It is hoped that some of the strange inhabitants of the Earth Zoo will come alive in the classroom through creative movement, pantomime, story telling, art work, or find themselves with bodies of clay or papier mache.

P. D. Q. BACH

The funny side of Peter Schickele is his impersonation of an imaginary composer, P.D.Q. Bach (1807-1742)? A quote from his biography explains the discovery:

"In 1954 Professor Peter Schickele, rummaging around a Bavarian castle in search of rare musical gems, happened instead upon the original manuscript of a 'Sanka Cantata' by one P.D.Q. Bach, being employed as a strainer in the caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious taste of the coffee; and when the work was finally performed at the University of Southern North Dakota at Hoople, the Professor realized too late that he had released a monster on the musical world. Unable to restrain himself, and with the misguided support of the U. of S.N.D. at H. and otherwise reputable recording and publishing companies, Professor Schickele has since discovered more than a score of P.D.Q. Bach scores, each one worse than the last, each one another brick in the wall that will some day seal the doom of Musical Culture."

It is doubtful that many children will be sophisticated enough, or have the musical background to understand or appreciate this type of humor. But, it is a part of Peter Schickele, composer of A ZOO CALLED EARTH, so it is mentioned here.

Since 1965 the Professor has kept audiences in stitches with his presentations of P.D.Q. Bach's uniquely typical music.... He gives annual concerts in New York City, he has appeared with over fifty orchestras, ranging from the Boston Symphony, the Chicago Symphony, and the Los Angeles Philharmonic to the New York Pick Up Ensemble. He has given his own personal show, "The Intimate P.D.Q. Bach" in cities and on campuses all over the United States." His booking agent is Shaw Concerts, Inc., 1995 Broadway, New York, N. Y. 10023.

VI. SONG: WHO BUILT THE ARK? NOAH, NOAH
Spiritual

Accompaniment: Symphony Stories, also
American Folk Songs for Children by Ruth Crawford
Seeger (Doubleday)

WHO BUILT THE ARK? NOAH, NOAH IS PRINTED ON THE INSIDE BACK COVER OF
S Y M P H O N Y S T O R I E S

Children should memorize the refrain and ten stanzas of the song to sing with the orchestra. The song begins with the refrain and after singing four stanzas, the refrain is sung again. Stanzas 5, 6, 7, 8, 9, 10 are sung, then the refrain is repeated, ending the song.

Refrain: Who built the ark? Noah, Noah, etc. ...
Stanza 1: Now didn't old Noah build the ark? ...
Stanza 2: He built it long, both wide and tall ...
Stanza 3: He found him an axe, and hammer too, ...
Stanza 4: And every time that hammer ring, ...
Refrain: Who built the ark? Noah, Noah, etc. ...
Stanza 5: Now in come the animals two by two, ...
Stanza 6: Now in come the animals three by three, ...
Stanza 7: Now in come the animals four by four, ...
Stanza 8: Now in come the animals five by five, ...
Stanza 9: Now in come the animals six by six, ...
Stanza 10: Now in come the animals seven by seven, ...
Refrain: Who built the ark? Noah, Noah, etc. ...

T E A C H I N G T H E S O N G

Talk about the story of Noah's Ark and the flood. Children usually know the version of the story as related in the Bible. Were there other floods on the earth? What other religions may have accounts of a flood?

Stravinsky wrote a composition for television called Noah and the Flood. It is in the form of a fourteenth century miracle play with spoken parts and ballet -- suitable for performance by children. It was first produced on television in the spring of 1962, as part of a world-wide celebration of the composer's eightieth birthday.

Before the audience is invited to stand and sing WHO BUILT THE ARK? NOAH, NOAH with the orchestra, a selected school instrumental group will play the Refrain, the first stanza, and the Refrain. A teacher will direct the group.

Follow these directions:

- 1) Wind instruments (recorders, tonettes, flutes and other small winds) play the entire song, i.e. Refrain, 1st stanza, Refrain. String instruments play along with the winds.
- 2) Add bells on the 1st stanza. These may include xylophones, melody bells, resonator or tone bells.
- 3) Autoharps play the chords as indicated on page 12 of "Symphony Stories." As an introduction the autoharp players will sound two strong G chords.
- 4) The instrumental group is "on its own" and will not play with the orchestra.

VII. DANZON from "Fancy Free"
Leonard Bernstein
1918 —

B O L #74 / 5115
Bowmar Orchestral Library
Twentieth Century America

The American Ballet Theatre, at the suggestion of Jerome Robbins, commissioned Leonard Bernstein to write a new ballet, "Fancy Free." Jerome Robbins was a talented dancer-choreographer. He worked closely with Bernstein and with the designer, Oliver Smith. Their collaboration succeeded admirably and the ballet opened in New York at the Metropolitan Opera House on April 18, 1944. "Fancy Free" became popular almost at once. It was danced one hundred and sixty-one times during the first season.

A brief story of the ballet is printed in Symphony Stories on page 10. The setting is in a bar, and the plot is built around three sailors on shore leave. DANZON is one of three episodes in which the sailors display their dancing abilities. The first sailor aims to appeal with a kind of acrobatic showiness in the "Galop." The second dances a "Waltz." The third sailor, in "Danzon," which is modeled on a Cuban pattern, engages in seductive Latin-American gestures.

Listening Highlights

DANZON opens with a rhythmic pattern which is repeated relentlessly throughout the entire composition. The pattern moves through a variety of instruments, giving it changing colors, high and low pitches, thin or thick textures, but the tempo is constant,



The wood block is an important highlight from time to time. In the closing eight measures it plays this pattern under the flutes:



The dance moves through a series of short sections, variations of the dominating idea:

a b c a(Flutes) d(Trumpet) c(Orchestra) e(Flutes)

About the Composer

- ... Leonard Bernstein, now that he is not tied down to the directorship of the New York Philharmonic, continues to be more active than ever in the musical world. As composer, guest conductor, performer, teacher, father of three children, friendly consultant to young musicians, his talents flow in many directions.
- ... In the New York Herald Tribune Ronald Eyer commented: "If you should hear that Lennie Bernstein has invented a new skin-diving technic or has gone in for Andean archaeology, don't laugh. It is entirely possible that he has. His talents are that proliferous."

MOVEMENT

MOVEMENT is a child's natural medium of expression. He uses it as an extension of listening to deepen his impressions of the music he hears. He is often able to "dance" his impressions of musical experiences more effectively than to express them in words. Movement may be a means of stimulating his imagination and of encouraging his innate desire to create. It may also be an outlet for frustration or for an emotional problem. With all children movement promotes a sense of physical well being; and it offers a change of activity to relieve fatigue during the school day.

LISTENING requires concentration. It is not merely "hearing" the sound of music; it is giving one's whole attention to it. First listening experiences usually reflect vague impressions such as the overall mood. Children hear the obvious parts of the composition — changes from loud to soft, strong rhythmic pulse, fast and slow tempos, repetition of familiar patterns; sudden accents, outstanding instruments, etc. In guiding children's responses it may be helpful at times to point out a certain specific element for concentrated listening. Awareness of the many elements will develop gradually as new concepts are built. THE LISTENER NEEDS TO HEAR THE MUSIC MANY TIMES.

IN BUILDING CHILDREN'S AWARENESS of musical elements some teachers may find it useful to refer to a check list from time to time:

CHECK LIST OF MUSICAL ELEMENTS FOR SPECIFIC LISTENING

DYNAMIC CHANGES	Loud, soft, accented, sudden or gradual
MELODIC CONTRASTS	High, low, small range, large range, staccato, legato
RHYTHMIC CONTRASTS	Change of meter, varied rhythmic patterns
TEMPO CHANGES	Fast, slow, moderate, sudden, gradual
MOOD	Lively, serious, happy, sad, wistful, turbulent, etc.
CHANGE OF KEY	Major, minor, atonal, modal
SCALE	Pentatonic, diatonic, whole tone, modal, 12-tone row, chromatic
STRUCTURE	Section, phrase, theme
FORM	A A, A A B A, A B C A, Rondo — A B A C A D A, etc.
TEXTURE	Linear, chordal, contrapuntal, many voices or instruments, few voices or instruments, solo

Books about Movement

Driver, Ann	MUSIC AND MOVEMENT	Oxford Univ. Press
Gray, Vera & Percival, Rachel	MUSIC, MOVEMENT AND MIME FOR CHILDREN <u>Recording:</u> Listen, Move & Dance (Electronic music and instrumental selections)	Oxford Univ. Press Cap H - 21007
Russell, Joan	CREATIVE DANCE IN THE PRIMARY SCHOOL (Highly recommended for all ages: an excellent philosophy on the importance of free movement versus patterned dances)	Praeger
Spencer, Cornelia	HOW ART AND MUSIC SPEAK TO US	John Day

Some Suggestions to New Teachers

1. Set aside in your schedule one or two regular times each week for dancing.
2. Clear as large a space as possible. Let the children clean the floor and move their own desks or tables according to an established routine.
3. Take off shoes and socks. Contact of bare feet on the floor helps in "feeling" the rhythm. Also, children are able to hear the music better without the sound of shoes (Rhythm sandals or sneakers are O. K.).
4. Let each child begin by finding a space on the floor where he can spread his arms out as far as possible without touching another dancer.
5. In order to encourage children to utilize all the floor space, suggest that they constantly keep dancing "to the edges." To emphasize keeping as much space as possible between dancers as they move over the floor, suggest that they "go through the holes."
6. Let children explore different levels by moving high in the air, by moving at an in-between level, or by moving near to or even on the floor. Move to the left, right, forward, backward.
7. Use the whole body--legs, arms, back, face, torso, fingers, head, eyes, knees, feet, ankles, wrists, etc.
8. If your class is large, divide it into three groups. One way to accomplish this is to let the children number themselves; one, two, three -- one, two, three, etc. Do not always have the same children in each group. Vary the way you choose by such devices as calling names alphabetically, letting children choose, taking names with "two letters, three letters, four letters," etc., asking those who most want to dance a number to volunteer. Children like to be chosen by colors -- "those with pink dresses, red socks, blue shirts, brown eyes," etc.
9. Before attempting to dance with music, be sure that your group has heard the music many times, and is feeling it "from within."
10. When your class begins moving to music, say as little as possible in order to build up an atmosphere of listening. A good way to encourage quiet is to stop the music from time to time and see if the dancers can carry on in silence, still "listening" inside to the music they have been hearing.
11. As the children continue to dance, their movement will be more expressive when they have become thoroughly familiar with the content of the music. For instance, they will hear changes in tempo or dynamics; melodic rise and fall; change in mood; phrasing; pattern; etc.
12. Don't always be an observer. Take off your shoes and dance!
13. Sometimes let the children initiate original movement without following music. Drums, other instruments, or vocal sounds may be used as accompaniment.
14. Also use poetry, stories, words, paintings, textile designs, movements of natural and mechanical objects to stimulate dance ideas.

Warm-up Ideas to Initiate Creative Movement

1. MIRROR DANCE Two children, facing each other. One is chosen as a "leader" to initiate different movements which his partner imitates. Reverse, letting the other child become the leader. Then, instead of imitating make movements as different as possible from the other partner.
2. ALTER EGO One child is seated on the floor with several instruments, such as a drum, a maraca, a xylophone, cymbals. He "composes" at random while his partner makes up original movement to fit his musical sounds. Reverse the roles of the two children.
3. SPACE Try out the limits of the floor space by:
 - ...Moving to the edges, passing through, but not touching other dancers. Return to the center, then back to the edges and be quick to turn or reverse direction so as not to get in the way of anyone else.
 - ...Move forward, backward, in a diagonal, a circle, a spiral, zig-zag, figure eight, triangle, square.
 - ...Move upward, downward, from side to side, flat on the floor, climb the wall, whirl.
4. TEMPO Move fast; move slowly; gradually faster and slower.
 - ...What starts slowly and moves faster and faster? (Train, car, airplane, etc.)
 - ...What starts fast and moves more and more slowly? (A top, a wind-up toy, etc.)
5. SHAPE
&
SIZE Make big movements: A big round snow man, an elephant, a giant, a bulldozer, etc.
Make small movements: An ant, a baby bird, a tiny spider, etc.
6. PATTERN Clap and dance names of flowers, children, food, birds.
7. LEVELS Stretch up and move as high as possible; as low as possible, and at a middle level.
8. HEAVY
&
LIGHT Lift a heavy weight; push a heavy weight; pull a heavy weight; stuck in molasses, moving every way trying to get unstuck; Float up and float down; dance: feathers, leaves, falling snow, soap bubbles.
9. WORDS
 - People: Queen, grandmother, cowboy, astronaut, baby crawling, a lady having tea, cowboy, nurse, doctor, dentist
 - Animals: Snake, rabbit, turtle, hippopotamus, kitty, goat, cow, etc.
 - Mechanical objects: Washing machine, windshield wiper, egg beater crane, oil well pump, helicopter, etc.
 - Natural phenomena: Wind, rain, hail, ice storm, hurricane, etc.
10. PANTOMIME Dramatize poems, stories, scenes from plays, ballets, etc. Use movement to describe a spinning top; a ball game; sand; stars; a fox hunt; Prometheus chained to a rock; joyous spirits of the earth; a banana boat loader; creatures in "A Zoo Called Earth;" the animals in Noah's Ark.

FINGER PAINTING

FINGER PAINTING, unlike painting with brushes, furnishes a simple, direct way of extending the child's listening experiences. The medium is not demanding, and it offers a high degree of tactile satisfaction. To be successful with a group of children, the situation must be carefully prepared in advance.

Materials Necessary for Finger Painting

Smooth surfaced tables (enamel, masonite, linoleum tops or hardwood) of height comfortable for child to stand and reach the entire area of the paper.

Finger paints of good quality. (Not made of starch or other substitutes). Preferably buy the original Ruth Shaw finger paints prepared by Binney & Smith, from Southern School Supply, Raleigh, N. C. Colors: Black, red, blue and green.

Other materials needed: some newspaper, a dipping pan, glazed finger paint paper, a sprinkling can, a pail to wash in, a pencil, tongue depressors, paper towels, old shirts or aprons, absorbent cloths, a tablespoon, and an electric iron.

SUGGESTIONS FOR USING WITH MUSIC: Let everyone experiment with the paint and paper for some time before introducing music. Then listen to the recording once or twice before beginning to paint. Always observe this rule:

START AND STOP WITH THE MUSIC

Steps in Finger Painting

1. Roll sleeves above elbow, and put on apron.
2. Put folded sheet of newspaper on floor to receive finished painting.
3. Half fill pail of cool water, placing near it 2 absorbent cloths for cleaning up.
4. Have ready a pan of water 4" by 17" (or cafeteria tray) for submerging paper.
5. Place open jars on supply table along with tongue depressors for easy access.
6. Write name and date on rough or matte side of paper.
7. Roll paper in small cylinder and submerge in dripping pan. Unroll, pulling under, up and out of water until both sides of sheet are thoroughly wet. Allow excess water to drip back into pan.
8. Lay wet sheet on table and smooth out air bubbles and wrinkles.
9. Take jar of chosen color to table with tablespoon and depressor.
10. Put 3 level tbsps. of finger paint in center of paper.
11. Replace jar of paint on supply table.
12. Mash paint with palm of hand until it is smooth and soft.
13. Sprinkle with water and spread over entire page.
14. Add sprinkle of water now and then to keep moist until painting is finished.
15. Wash arms and hands before removing the painting.
16. Lift paper carefully at upper right corner until sheet is loosened from table.
17. Carry, spread between 2 hands, and lay on newspaper to dry.
18. Clean up finger paints from table, spoons, tongue depressors.
19. Return jar lids and jars to storage shelf.
20. Empty pans of water and dry thoroughly to avoid rust.
21. Later, when painting is dry, press it with a warm iron on matte side.

DISPLAY OF PAINTINGS. As important as the actual finger painting experience is, children should have an opportunity to display their work, and to tell their classmates about it. If space is limited they might just stand in front of the class and hold up each painting. If bulletin board space is available, the paintings can be mounted and hung.

B I B L I O G R A P H Y

B o o k s F I L M S T R I P S F i l m s

B O O K S

A b o u t C o m p o s e r s

Berger, Melvin	MASTERS OF MODERN MUSIC	Lothrop
Briggs, John	LEONARD BERNSTEIN: The Man, His Work and His World (Excellent information)	World
Cone, Molly	LEONARD BERNSTEIN	Crowell
Craft, Robert and Stravinsky, Vera	STRAVINSKY	Knopf
Debrin, Arnold	IGOR STRAVINSKY: His Life and Times	D. White
Jacobs, David and Forbes, Elliott	BEETHOVEN	Harper Row
Mirsky, Reba Paeff	BEETHOVEN	Follett
Needham, Irene B. and Young, Irene H.	BIOGRAPHIES OF GREAT COMPOSERS	Highlights
Posell, Elsa Z.	AMERICAN COMPOSERS	Houghton
Posell, Elsa Z.	RUSSIAN COMPOSERS	Houghton
Shirley-Smith, Richard	DEBUSSY	D. White
Shirley-Smith, Richard	STRAVINSKY	D. White
Young, Percy M.	BEETHOVEN	D. White
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A b o u t M u s i c

Bernstein, Leonard	YOUNG PEOPLE'S CONCERTS	Simon & Schuster
Bernstein, Leonard	THE JOY OF MUSIC	Simon & Schuster
Brace, G. and Butyon, I.	LISTEN! MUSIC AND NATURE	Cambridge University Press
Davis, May & Davis, Anita	ALL ABOUT MUSIC	Oxford Paperback
Deri, Otto	EXPLORING TWENTIETH CENTURY MUSIC	Holt, Rinehart, Winston

Greene, Carla	I WANT TO BE A MUSICIAN (young children)	Children's Press
Johnson, Sharon	LET'S LEARN ABOUT MUSIC	Denison
Scholes, Percy	THE OXFORD JUNIOR COMPANION TO MUSIC	Oxford
Shay, Arthur	WHAT IT'S LIKE TO BE A MUSICIAN	Reilly & Lee
Stravinsky, Igor	POETICS OF MUSIC IN THE FORM OF SIX LESSONS	Harvard Paperback

A b o u t I n s t r u m e n t s a n d t h e O r c h e s t r a

Allen, Robert T.	THE VIOLIN	McGraw
Balet, Jan	WHAT MAKES AN ORCHESTRA	Oxford
Bonner, Mary G.	WONDERS OF MUSICAL INSTRUMENTS	Lantern
Duff, Maggie	JONNY AND HIS DRUM (young children)	Walck
Ewen, David	INSTRUMENTAL CHAMBER MUSIC	Watts
Greene, Carla	LET'S LEARN ABOUT THE ORCHESTRA	Harvey
Kupferberg, Herbert A.	A RAINBOW OF SOUND: THE INSTRUMENTS OF THE ORCHESTRA AND THEIR MUSIC	Scribner
Lewis, Anne	LET'S LEARN ABOUT THE ORCHESTRA	Harvey
Luttrell, Guy	THE INSTRUMENTS OF MUSIC	Nelson
Rhodes, C. O.	LET'S LOOK AT MUSICAL INSTRUMENTS AND THE ORCHESTRA	Whitman
Suggs, William M.	MEET THE ORCHESTRA	McMillan

A b o u t B a l l e t

Streatfeild, Noel	BALLET SHOES	Random
Streatfeild, Noel	A YOUNG PERSON'S GUIDE TO THE BALLET	Warne
Tichener, Kay	BALLET	Troubadour Press

A b o u t G r e e k M y t h o l o g y

D'Aulaire, Ingri and D'Aulaire, Edgar P.	D'AULAIRES' BOOK OF GREEK MYTHS	Doubleday
Erslin, Bernard <u>et al.</u>	HEROES AND MONSTERS OF GREEK MYTHS	School Book Service
Gates, Doris	A FAIR WIND FOR TROY	Viking
Graves, Robert	GREEK GODS AND HEROES	Doubleday
Hamilton, Edith	MYTHOLOGY	Mentor MJ 1697
Kingsley, Charles	THE HEROES: GREEK FAIRY TALES	Schoken

F I L M S T R I P S

Resource Book: The most comprehensive listing of filmstrips on all subjects is the 1980 edition of INDEX TO 35 mm. EDUCATIONAL FILMSTRIPS PUBLISHED BY THE UNIVERSITY OF SOUTHERN CALIFORNIA, University Park, Los Angeles, California, 90007. A similar INDEX on FILMS will be available soon.

FILMSTRIPS from E A V - Educational Audio Visual, Inc., Pleasantville, N. Y. 10570:

PETROUCHKA SUITE - Stravinsky
THE CONDUCTOR - Part I and Part II
LISTENING TO THE ORCHESTRA

FILMSTRIPS from Bowmar/Noble Publishers, 4563 Colorado Blvd., Los Angeles, Ca. 90039:

BEETHOVEN, A STORY IN PICTURES - Part 1 and Part 2
CLAUDE DEBUSSY, A STORY IN PICTURES
BIOGRAPHIES OF GREAT COMPOSERS (Beethoven, Debussy, Ravel)

FILMSTRIPS from P H M - Prentice-Hall Media, 150 White Plains Rd., Tarreytown, N.Y. 10591:

IGOR STRAVINSKY, MUSICAL GIANT
CLAUDE DEBUSSY, MUSICAL MAGICIAN
MAURICE RAVEL, ARCHITECT OF SOUND

FILMSTRIPS from S V E - Society for Visual Education, 1345 Diversey Pkwy, Chicago 60614:

THE HEART OF THE ORCHESTRA
SHINING BRASS
THE WOODWINDS
THE BEAT OF THE DRUM

FILMSTRIPS from Jam Handy - Scott Education Division, Holyoke, Mass. 01040:

ONCE UPON A SOUND - four sections of the orchestra #400
GREAT COMPOSERS AND THEIR MUSIC - Beethoven

FILMSTRIPS from Educational Record Sales, 157 Chambers St., New York, N.Y. 10007:

Series - FAMOUS COMPOSERS (Rodgers and Hammerstein)

SET OF SLIDES from Austrian Institute, 11 E. 52nd St., New York, N. Y. 10022:
(Slides are free - borrower pays return postage)

BEETHOVEN (19 slides) black and white
VIENNA, CITY OF MUSIC (71 slides) black and white

F I L M S

FILMS from N. C. Public Library Film Service, North Carolina State Library, Raleigh

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